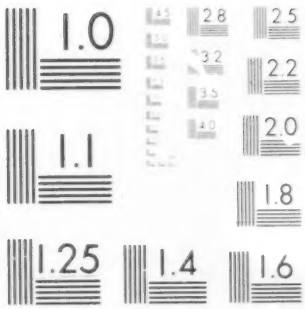

MICROCOPY RESOLUTION TEST CHART
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ABSTRACT

Begun as a two year project in Fall 1974, the California Video Resource Project (CVRP) will serve as the California video exchange and clearinghouse for library video information. CVRP will experiment with the library use of video as: (1) a medium for individual learning, (2) a medium for audience programing, (3) a medium for community development, and (4) a medium for expanded library service. This newsletter, the first of a series, is intended to provide information about the project's development. Included in this issue are a description of the CVRP programs, articles on the staff associated with the project, and notes and comments on books and videotapes. (DGC)

ED104387

CVRP PATCH PANEL

The Newsletter of the California Video Resource Project

NUMBER 1 NOVEMBER/DECEMBER, 1974

CALIFORNIA VIDEO RESOURCE PROJECT....Who?

Welcome to the new videosphere of the California Video Resource Project, the California video exchange and clearinghouse for library video information. During the next two years the CVRP will experiment with the library use of video:

- *as a medium for individualized learning*
- *as a medium for audience programming*
- *as a medium for community development*
- *and as a medium for expanded library service.*

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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We'll undertake experimentation in the use of video for ILL with select California libraries. We'll report on our activities, contacts and even our mistakes, hoping they will be helpful to other librarians. We'll describe other video projects in the state, giving case histories of individual library activities, and provide free information to any California library that asks us. Reviews of originally produced videotapes and an updated catalog of the CVRP collection will be included in every bi-monthly newsletter. Please contact us with your questions and problems. We have resource people in the following areas:

VIDEO EQUIPMENT AND PRODUCTION
CABLE TV REGULATION AND LEGISLATION
VIDEOTAPE DISTRIBUTION
VIDEO COLLECTION DEVELOPMENT
LIBRARY USE OF VIDEO AND CABLE

■ ■ ■

IR 001 789

EDITORIAL

This is the first issue of the *CVRP Patch Panel*. It will be published every other month, for a total of ten issues. A ten-issue subscription is available to institutions for $20.00; to individuals for $10.00.* An order form is provided on the back for your convenience.

We will be including such regular features as:

- Video and cable experiences of California libraries.
- Videotape reviews (community and commercial)
- Up-dated catalog of the CVRP's video exchange collection.
- Equipment information, hints, and reviews.
- National video and cable news related to libraries.
- Book reviews.

Feedback will be an important part of the *Patch Panel*. We would like (no, need!) your comments, criticisms, praise, scorn....whatever. Also write to us with your questions, and if we think our exchange would be valuable to our other readers, we will print it. Hope to hear from you.

*Any California library eligible to apply for LSCA funding, or presently involved in an LSCA project, may request a *free* (only 500 available) subscription by writing on official stationery to:

CVRP Patch Panel
San Francisco Public Library
San Francisco, CA 94102

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CAN YOUR LIBRARY BECOME A COMMUNITY COLLEGE?

by Susie Williams

In Northern California ten public libraries are functioning as outreach sites for Cosumnes River College's community service programming. Cosumnes is providing the hardware (video cassette playback units and television monitors) and the software (45 half-hour television programs of interest to the elderly) and the libraries are providing the neighborhood setting and the viewers. It is a natural partnership.

This unique outreach project is called Telebrary. It was conceived by Cosumnes River College and funded by Title I of the Higher Education Act of 1965. It has been operating since March, 1974.

The ten libraries involved with the project have had the video cassette playback units and the television programming for four months. In that time approximately 3,000 people have viewed Telebrary programs. Although this year's target audience has been the elderly, we have found that people of all ages have gone to their local libraries to view such programs as Social Security, Bunko, Consumerism, Health Care, Gardening and many others. Future programming plans will broaden the interest range and include programs for women, minorities, consumers and parents.

Although a tremendous amount has been done during the ten months the project has been operating, it has not all been easy and each of us has learned a great deal while implementing the Telebrary system. We have found that not every library is suitable for Telebrary. Those libraries which function as established community centers tend to be much more successful than those libraries which function primarily as free-loan book centers.

(Dawn Panasenko provides more insight into the reasons for success and failures some libraries have experienced in "Telebrary in Sacramento County," the next article.) But no matter the level of success, all libraries have been very supportive and enthusiastic. Willa Comstock, Auburn-Placer County Librarian, speaks of Telebrary and seems to echo the sentiments of all project librarians: "It is a new and vital resource center for us. People who aren't able to read books have access to information. We are pleased with this new dimension to the public library....the community college partnership ushers us into a twentieth century medium."

In spite of the problems encountered along the way, I am overwhelmed by our success. I expected many more problems and a much higher rate of failure. The type of cooperation between community colleges and public libraries which the project requires had never been tried anywhere. Video cassette equipment had never been used in exactly the same manner as we have used it. Most of the project libraries had never worked with a mediated information delivery system. Given this backdrop--the lack of precedent, the lack of previous experience to turn to for advice--I geared up for the possibility that the experiment might fail. We might have proved libraries could *not* act as outreach centers for comunity colleges.

Amazingly, just the opposite has been shown. We have established a working, viable system which never existed before. We have provided the community with valuable programming, the response to which has been overwhelmingly positive. We have brought both community colleges and libraries into the foreground as leaders in innovative outreach programming. In so doing we have caused other institutions to become similarly involved. We have shown to both library and community college institutions that mediated information delivery is not

only possible but highly effective. Most importantly, we have done all of this cooperatively, while crossing a great number of jurisdictional boundaries. The ten project libraries spread across eight counties (from Chico to Modesto) and are part of three library systems-the Mountain Valley Library System, the North State Cooperative, and the 49-99 Library System. Each library also works with the community college in its area to develop community service programming and publicity, and again this crosses several community college districts.

So, in answer to the question, "Can your library become a community college?" my only response is a resounding "Yes!"

■ ■ ■

"TELEBRARY" IN SACRAMENTO

by Dawn Panasenko

Drop into any of the four libraries participating in the Telebrary network in Sacramento county and you will find an ordinary TV set on a cart with an extra-large cassette deck underneath blending into the busy environment of books, tables, chairs and people. Nearby is another cart carrying book-like boxes with uniform black bindings. These are the forty, one-half hour videotapes available for viewing anytime the library is open. They are not yet heavily reserved, but the day may come when people will be competing for time to view a new videocassette the library has added to its collection.

There are several aspects to this project which make it an effective demonstration of the impact video can have on public library service.

The first aspect is program content. These first programs were produced for senior citizens according to interests surveyed by the college. The programs not only reflect senior citizen interests, but also showcase local residents or local experts. In the new series on indoor-outdoor gardening we are getting many requests for the program on vegetable gardening. Much of this information is very effective visually, and is more helpful and less time-consuming than reading a book.

The second aspect is program access. Public libraries were selected as the point of delivery because people are accustomed to thinking "library" as a place to go for various types of information. Now we can offer an alternative format to books for providing relevant information. Video service is readily accessible, not only because of location but also the number of hours the library is open.

The third aspect is the program source. Community colleges as well as public libraries feel the need to be responsive to their communities. Since libraries also share this commitment, an ideal partnership is formed. The college has the expertise and facilities to originate programming and the public library has the people to watch.

Although there are other delivery systems that may be effective such as cable TV (which Sacramento does not have), public libraries should still consider offering an alternative like this one, particularly when the programs are community-oriented.

We are finding acceptance coming slowly. We are by no means mobbed at the doors. Our publicity efforts at Sacramento County were similar to the other participating libraries'. Contacts were made with groups, agencies, churches and schools. Letters were mailed which included promotional information about the project. Representatives from each group were invited to a preview meeting to see a selection of the programs. Many were contacted by phone. Posters were distributed to offices, public buildings,

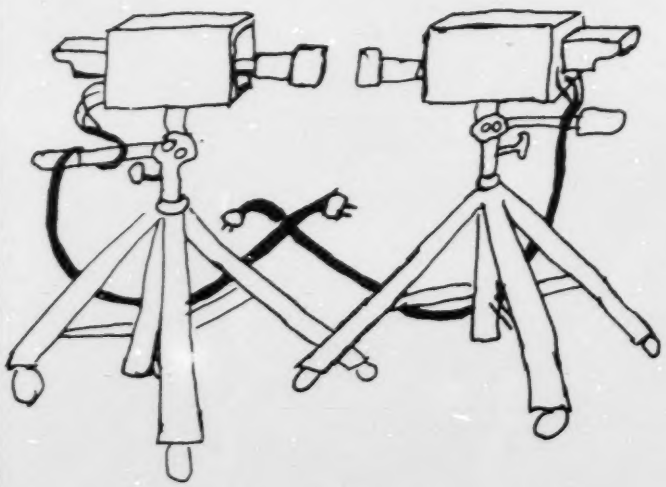
Continued on Page 5

"Telebrary" (Continued from page 4)

stores, etc. The staff spent a great deal of time talking to groups, not only about "Telebrary" but other library services as well.

Use is affected by several factors. First of all, the people to whom these programs were aimed, older citizens, are not mobile or are hampered by transportation problems. These same people are reluctant to try using the equipment themselves. If our libraries were true community centers, as some are in other parts of the state, we would have more community involvement. But we are also hampered by older facilities which do not have proper viewing areas or are too small to make the equipment easily accessible.

However, time will lessen the effect of these factors. As more programs are added from the universe of videotapes that are now being produced, the demand for more such programs is bound to increase.



You turn me on.

IMAGE ENHANCER:

Ms. Bonnie Miller

Sharing the CVRP office space is Ms. Bonnie Miller, Cable Television Coordinator for the San Francisco Cable Television Task Force, a citizens' study committee appointed by the Board of Supervisors to study and report on cable television in the City. Ms. Miller, an advocate of community-produced videotapes, has worked closely with many videotape producers in the Bay Area, and has a continuing interest in the role of libraries in videotape and cable technologies.

In her current status as Cable Television Coordinator, she combines a keen perception of community video with an awareness of the potentials of cable television technology and a knowledge of the complexities of cable legislation and regulation.

Although not technically a staff member, Ms. Miller's expertise is available to the CVRP and she will gladly answer specific questions from California librarians regarding cable television regulation.

VIDEOTAPE FORMATS

Very roughly, the technical quality of the various tape and film formats can be compared like this:

VIDEO	FILM
1/4"	8mm
1/2"	Super 8mm
1"	16mm
2"	35mm

CVRP Programs

THINGS TO COME

The first public program of the CVRP was held Friday, November 22, 1974. Entitled *THINGS TO COME*, the program attracted sixty people to a two-hour presentation on the future of community video.

The newly refurbished Lurie Room in San Francisco Public Library's Main Building was arranged in a standard lecture configuration. Two 25" monitors were set up on a table on either side of the speaker, and a 1/2" player/recorder was set between the two monitors for playback of videotapes.

After a brief introduction of the CVRP and its plans for the future, a representative of Public Eye, Inc., a local non-profit video group, presented a short talk on the potential of community-produced video and how cable television could facilitate the development of true community television.

Illustrating the concept of community television, members of the Chinese Media Committee spoke of their video efforts. They showed a ten-minute unedited chronicle of a Chinese-American family's life in Chinatown, an ethnic parallel with interesting differences from the famous *AN AMERICAN FAMILY* series.

Next, a video collective called Optic Nerve showed *TOUGH TIME BLUES*, a ten-minute community documentary produced for Electricity and Gas for the People (E&GP). This videotape zeroes in on senior citizens as they participate in a lively demonstration at the San Francisco Federal Building to protest utility rate hikes.

Mr. Scott Swearingen, Public Access

Continued on Page 7

VIDEO OPEN

The second monthly public program of the CVRP, an all-day *VIDEO OPEN* house, was held on Saturday, December 14, 1974. Producers of 1/2" or 3/4" edited videotapes were invited to bring their tapes for a public showing in the Lurie Room of San Francisco Public Library's Main Building.

Fifteen producers took part, providing a total of thirty tapes for viewing.

The audience of about 125 people who came and went during the day was composed of interested laypeople as well as video producers.

Two viewing stations with chairs for each section were set up. Unfortunately, no dividers were available and a sound problem resulted. Two 25" monitors and two 1/2" player/recorders, as well as a cassette recorder were used. Coelho Video, which was showing 1" tapes, bought its own system.

The subject matter of the tapes included the psychological effects of rape, the Bay Area's pet explosion problem, video as art, a behind-the-scenes look at the Miss California pageant, and information on land use planning.

The audience particularly liked those tapes which dealt with social problems and awareness, and those which had local settings, e.g. *Take Her, She's Mad; Fifty Wonderful Years: the 1973 Miss California Pageant; Our Pets Are Dying.*

Continued Page 8

Things to Come *(Continued from Page 6)*

Director of LVO Cablevision in Hayward, Ca., described their public access channel operation and stimulated discussion on the potential and pros and cons of cable television programming.

As a finale, Optic Nerve showed *FIFTY WONDERFUL YEARS*, a behind-the-scenes look at the 1973 Miss California Pageant. This entertaining tongue-in-cheek documentary follows the events that led up to the crowning, including interviews with the organizers of the pageant and the "girls" themselves.

EVALUATIONS

The sixty attendees were asked to answer a six-question evaluation form; twenty-four were returned.

1. Did you know about the development of community video prior to this meeting?

Fourteen did, nine did not and one forgot to answer.

2. Would you like to see more video programs presented by community groups?

Everyone said "yes."

3. What other kinds of video presentations would you like?

There were sixteen responses to this. Some of the suggestions were: "longer showings," "community issues," "history of poor people," "information documentaries," and "street filming."

4. Do you know of other video groups who might be interested in presenting library programs?

Six groups and individuals were mentioned. We will follow this up.

5. What subject matter would you like to see purchased by the CVRP?

Of the fifteen responses, most interest was expressed in "community documents," (six individuals) and "health and sex education" (three people). Other areas of interest were how to produce video tapes (six); Third World people; the well-being of children; San Francisco history from the working people's perspective; and more on Asian-American life.

6. Do you have any additional comments or suggestions concerning this particular program?

This nitty-gritty question didn't make us wince with pain. Negative comments asked for more concern for the audience: "Give better focus (audience isn't focused enough to ask the best questions)"; requested a definite schedule of tapes; and stated "the talking was very boring."

We also got positive comments including "There should be more people here," "very informative," "better organized than other programs," and our favorite, "It was great."

7. Do you have any additional comments or suggestions concerning the CVRP?

In addition to one "right on" and two "good luck's," we received some interesting ideas. One individual wanted public access seminars similar to the one discussed in Hayward. Another person thought the CVRP should develop as much autonomy as possible from the use of the cable tv operator's equipment and technicians. Similarly, another person requested that facilities for looking at tapes should be taken into the community. Our most creative comment was, and I quote directly: "The people should be searched for radioactive dust or dandruff. CVRP is an agency that should have clearer goals about programming for the dupes whose minds are WOK-fused."

■ ■ ■

"Video Open" (continued from page 6)

There were requests for more community-oriented tapes, and tapes on the new social structures such as food conspiracies, the Indian Movement, and health services.

Video as art was a popular theme and various video poems and statements were well received. In this category, *Bits and Pieces*, *Trip the Light Fantastic*, and *Three Poets*, met with very favorable comments.

Both the project staff and the audience felt that the sound problem resulting from at least two, and sometimes three, tapes going at once was very distracting. The audience almost uniformly suggested that future programs be limited to the showing of one tape at a time, or to the use of separate rooms, or to the use of dividers in the Lurie Room.

The overall reaction of the audience to the program was very favorable. They wanted more such programs and thought that it was a good opportunity for videomakers to get their work seen by many people. They were also enthusiastic about the CVRP and wanted to know more about it.

WHAT WE LEARNED

An information sheet on the project in general will be prepared as a hand-out for future programs. Name tags for the staff will also be used. A list of producers exhibiting tapes was needed and will be provided in the future; their addresses and phone numbers will be included when possible.

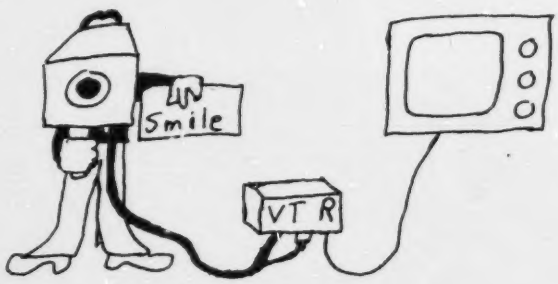
In the final analysis, it can be said that the program was successful in meeting its objectives of making the works of local video artists available for public viewing, and of publicizing the California Video Resource Project. The manner in which it was done could have been improved, and will be in the future.

FEBRUARY WORKSHOP FOR CALIFORNIA "LIBRARIES OF TOMORROW"

The Orange County Public Library and the California Video Resource Project jointly announce an all-day workshop, "Video and Cable Technologies; guidelines for the libraries of tomorrow." It will be held Thursday, February 27, 1975 at the Grand Hotel, 1 Motel Way, Anaheim, California, starting at 8:45 am.

Topics to be covered include the benefits and restrictions of using video and cable technologies for library services; how to find and train television technicians; preparing for video and cable involvement and funding communications technologies. Speakers will include Roberto Esteves, Director of the CVRP: Craig Schiller, TV Production Specialist for the CVRP; Gene Moon, General Manager of Cablevision Newport Beach, and John Pearson, Media Specialist, Orange County Library.

Registration fee is $7.00, and includes coffee breaks and lunch, which will feature Mr. Jim Cooper, Communications Director for KOCE-TV, a public broadcast station. Reservations are requested prior to February 24, and checks should be made payable and sent to: Mrs. Nadine Leffler, Orange County Public Library, 431 City Drive South Orange, CA 92668. Refunds will be made for cancellations made at least 24 hours in advance.



CLA Video Chapter meeting

Librarians who attended the Video/Cable Chapter program at the California Library Association Conference in November in San Diego got a chance to participate in some professional "group therapy." By sharing their individual video experiences, each group of about twenty people came up with several specific suggestions and ideas for next year's programs for ALA and CLA. The groups were also asked, in the light of a prior presentation of the CVRP functions and goals, to discuss what *they* would like the CVRP to do.

The three groups were very loosely structured around video production, video distribution systems, and cable and political involvement, but were not limited to any one of these. After about forty-five minutes of discussion, a spokesperson for each of the groups presented to the other participants what their group had talked about and their concerns.

Suggestions for ALA programs included: a tour of a Bay Area cable television station (several other tours were discussed such as San Francisco State's media center); a discussion of copyright, especially as it pertains to re-use of off-the-air network broadcasts; a hands-on workshop; and a presentation by someone with experience in reference service via video.

Response to the suggestions was enthusiastic and a committee of primarily Bay Area librarians (since the conference will be in San Francisco) was set up to further discuss and implement suitable ideas for ALA. To date, the committee consists of: LuAnn Gilbert and Helen Dunbar, Alameda County Library; John Sullivan, Daly City Public Library; Jim Landavago, Ohlone Community College Library; Grady Zimmerman, Vacaville Library; Kathy Gunning, Sacramento City County Library; and Ed Boverie, Inglewood Public Library.

■ ■ ■

ALA ESTABLISHES VIDEO/CABLE SECTION

During the upcoming American Library Association Mid-winter Meeting in Chicago, January 19-15, 1975, the information Science and Automation Division will launch its first section which will deal with Video and Cable Communication. The new Section was recommended to the ISAD Board last June by the now defunct Video and Cable Study Committee which was established by ALA Council to study the potential of library use of these technologies.

The Video and Cable Communication Section will assume the convention programming responsibilities formerly sponsored by the SRRT Video/Cable Task Force, and it will continue the study and advisory function spearheaded by the Study Committee. A great deal of work will be necessary to make this Section operational.

Interested librarians who are attending Mid-winter are invited to the organizational planning meeting of the ISAD Video and Cable Communication Section, Tuesday, January 21, 8 - 9:30 AM in the Chicago Palmer House, Private Dining Room 14, and the Program Planning meeting, Wednesday, January 22, 10 - 12 Noon, in Palmer Room 733-34. Persons interested in joining the section and working on the committee or program planning for the July '75 San Francisco Conference should contact Roberto Esteves at the CVRP for futher information.

■ ■ ■

TECHNO-SPHERE

FORMATTING THE MEDIUM

COMPATIBILITY in this sense means that a tape recorded on one manufacturer's videotape recorder will play back on a videotape recorder of the same format (tape width) made by a different manufacturer.

INTERCHANGEABILITY is similar but means that a tape recorded on one manufactuer's videotape recorder will play back on a different videotape machine (or a different model) in the same format made by the same manufacturer. That is, a tape recorded on a SONY AV3600 will play back on a SONY AV3650, etc.

FORMAT usually refers to the width of the videotape used. Videotape is now available in 1/4", 1/2", 3/4", 1", and 2". Occasionally, the term format is also used to refer to the process by which the video information is put on the videotape (i.e. helical or quadruplex scanning) or to the manner in which the videotape is contained (open-reel, cartridge, or cassette).

Helical scanning - means the video heads (usually two) lay the video information down in a diagonal pattern across the tape.

Quadruplex scanning - means that four video heads lay the video information down perpendicular to the direction of the tape.

Open reel - tape is contained on a plastic reel, and is threaded through machine to a second (empty) take-up reel.

Cartridge - tape is contained on one reel within a plastic box (cartridge). The whole cartridge is put into the videotape recorder. No take-up reel.

Cassette - tape is contained on two reels within a plastic box (the take-up reel is built in). The whole cassette is put into the VCR.

TAPE WIDTH	TYPE OF CONTAINER	SCANNING PROCESS
*1/4"	Open Reel	Helical
1/2"	Open Reel Cartridge* Cassette*	Helical
3/4"	Cassette	Helical
1"	Open Reel Cassette*	Helical
*2"	Open Reel	Helical
**2"	Open Reel	Quadruplex

*Not widely used
**Broadcast television VTR

1/4" Format - only Akai manufactures in the 1/4" format. Tapes are interchangeable. Equipment available in b&w and color, but Akai has not yet made any support equipment (editing, video mixer, etc.)

1/2" Format

Open-Reel: Most current 1/2" VTR's conform to the EIAJ-1 standard, which insures compatibility if the recording and playback equipment is in proper condition. Major

manufacturers include Sony, Panasonic, JVC, and Concord. All have some type of color equipment. Two notes: Sony pioneered portable video, and their first generation equipment preceded establishment of the EIAJ standard. This equipment is therefore neither compatible nor interchangeable. That's why it is available at such low prices. Stay away from it. You can identify this equipment as model numbers are preceded by the letters CV. Current Sony models are preceded by the letter AV. Also note that Sony's original color VTR, the AV-5000, used a color system which was non-standard and is now obsolete. This color standard is not compatible with anything else. Current Sony color recorders are the AV-8600 (already discontinued), the AV-8400 (color portapak), and the AV-8650 (editing deck).

Cartridge - 1/2" cartridges use regular 1/2" videotape which is placed in a cartridge container. Panasonic is EIAJ standard. Sanyo is not.

Cassette - Made by Sanyo: does not conform to EIAJ standard. Not compatible. (Note Sanyo does make a 1/2" open-reel VTR in the EIAJ standard. These tapes are not compatible or interchangeable with the non-standard cassette and cartridge systems.)

3/4" Cassette Format - all videocassette players and recorders conform to EIAJ 3/4" standard. All VCR's are color. Major manufacturers are Sony, Panasonic, JVC, 3M, and Wollensak.

1" Open-Reel and Cassette - the manufacturers are still slugging it out in this format, so no standard has been established. That means that there is interchangeability but no compatibility. Major manufacturers are Sony, Ampex, and IVC. Hardware available is b&w and color from all three.

2" Open-Reel (Helical) - Same as 1". Major manufacturers are Sony and Ampex. (Some Ampex 2" helical VTR's are not even compatible with certain other 2" helical VTR's made by Ampex!)

2" Open-Reel (Quad) - Broadcast VTR's conform to extremely rigid standards and are virtually 1,000% compatible and interchangeable. Major manufacturers are Ampex and RCA. B&W recorders are obsolete in this format.

■ ■ ■

introducing...

MAJOR MACULA

The *PATCH PANEL* has been fortunate enough to obtain the services of Major M. Macula (Technical Operations, Ret.) to answer questions our readers may have regarding specific technical or production problems. If space allows, we will print all questions received along with Major Macula's solutions.

The Major has enjoyed a long and distinguished career as a Video Fixer, serving with the famous Siver Sync Division of Tech Ops until his recent retirement (forced by an unfortunate incident involving an errant special effects generator). He has received numerous citations for outstanding performance, including the Silver Slide Ring.

You can send your questions in writing to Major M. Macula, c/o *the CVRP Patch Panel*. Please be sure to include your name, organization, return address, and phone number.

■ ■ ■

COMPARISON

VIDEOTAPE		FILM
Optical/Electronic	BASIC PROCESS	Optical/Chemical
Optical/Electronic	CAMERA	Optical/Mechanical
Magnetic	RECORDING MEDIUM	Chemical
Relatively High*	MINIMUM LIGHT LEVEL	Relatively Low
Requires expensive color cameras and color VTRs (The same type of videotape is used for B&W and color recording.)	COLOR RECORDING	Requires color film stock (Camera and projector remain the same.)
Simultaneously recorded as part of VTR function	AUDIO	Normally requires separate ATR synchronized with film camera.
Accomplished electronically	EDITING	Physical or physical/optical
Tape can be immediately played back. A monitor or receiver is necessary for playback. (In portable systems playback through camera viewfinder is possible.)	PLAYBACK	Film must be developed before playback. Developed film images are visible if film is held up to light source.
Videotape can be re-used for different recordings.	STOCK	Film stock is not re-usable after developing.
Virtually limitless number of visual inputs can be combined during initial recording as well as during editing.	VISUAL MIXING	All visual mixing must be accomplished by special editing processes.

*Except for cameras with special tubes, such as the Tivicon low-light tube sometimes used in portapak cameras.

SLANG

DECK - A VTR

HOT - When an object in a particular shot is far too bright, relative to the rest of the picture. The object can be either a light source such as a naked light bulb, or a highly reflective surface such as a strongly lit painting with an aluminum frame. "That frame is *hot*." Hot spots at best cause distortion of the video signal. At worst, they cause a burn in the camera tube.

PINNING - When an adjustable level is way too high, it is *pinning*. (e.g., if the audio level is too high, the audio level meter pin will crash against the right side of the audio meter housing and stay there, bouncing insanely. "The audio is *pinning*.")

RIG - A portapak

TWEAK UP - To make fine adjustments to a piece of equipment, thereby optimizing its performance.

TECH. ABBR.

ATR - audio tape recorder
AGC - automatic gain control
cps - cycles per second
dB - decibel (unit of audio strength)
FX - effects
EAC - external antenna connector
ET - electronic transcription (old radio term for a record)
Hz - hertz (=cps)
Z - impedance (effective electrical resistance)
mic - microphone
MCS - multiple camera system
Ω - ohms (unit of electrical resistance)
RF - radio frequency
S/N - signal-to-noise (a ratio)
SCS - single camera system
SEG - special effects generator
UHF - ultra high frequency (broadcast tv channels 14-83)
VHF - very high frequency (broadcast tv channels 2-13)
VCR - videocassette recorder
VTR - videotape recorder (i.e. open reel)
V.O.- voice over

EQUIPMENT WITHDRAWAL

Technological advances and applications demands continually result in all kinds of wonderful new equipment hitting the market. That's the good news. The bad news is the corollary: manufacturers *withdraw* equipment from the market with equal rapidity. Reason for most of the recent withdrawals: emphasis on 3/4" format.

Latest items to bite the dust:

SONY AV 8600-1/2" color VTR

PANASONIC NV 3110-1/2" color VTR

Notice that this means that there are no longer any 1/2" color open-reel non-editing decks on the market.

SONY UV 340-1" color editing VTR

Tremendous advance publicity preceded introduction of this new "state-of-the-art," top-of-the line, 1" color editor. Discontinued after 6 months.

SONY VO 1600-3/4" VCR

Popular because of built-in VHF/UHF tuner for off-air recording. (But despair not: Panasonic's new VCR, the NV 2125, *does* have the built-in tuner. It's priced at $1,850 and reports on it are good.)

ORGANIZING THE S.F. ART FESTIVAL

by Ms. Bonnie Miller

Videotape art was introduced to the public in the Bay Area at the annual San Francisco Art Festival in September, in the Civic Center. The Public Eye, Inc. coordinated this first attempt at "going public " by soliciting those working in the medium to contribute their efforts to the Art Festival. Over 50 artists and groups responded with videotapes of every conceivable nature, from *Home Born Baby* to sophisticated computer-generated abstractions, from theatrical pieces to documentation of growing marijuana in Amsterdam. Approximately 10,000 people came through the video pavilion to watch five monitors playing three different tapes, and to see the moving holograms contributed by the School of Holography in San Francisco.

The pavilion was operated with no budget, a circumstance that will be changed next year. Running on borrowed equipment, the booth had three playback decks, one portapak, one Sony 5000A, one cassette player, five black-and-white monitors and one color set. In this way, three tapes could be run simultaneously, so that the viewer had different viewing options. About 40 milk cartons were available for impromptu seats when the pavilion was empty enough to allow the space.

Each of the five days of the festival followed a different schedule so that all the tapes were played at least twice. Winners and highlights were run more often, usually at the beginning and end of each day. Winners only were played all day Sunday.

Four producers and one production group brought equipment and demonstrated live video during the festival. The audience got to see itself on television, experience being colorized and split-up, and learned the effects of video feedback.

Coordinators of the video pavilion, Bonnie Miller and Michele McCoskey of Public Eye and Jim Shugart of Videoglyph, were delighted by the response from both artists and audience. "Although many people did not realize that we were playing the tapes that were showing on the monitors, they stopped and watched images and ideas they'd never seen on TV before. Many people asked 'what is video art?' No definition of art is every satisfactory, but we came a lot closer to being able to recog-.ize it. Next year we will have more room and chairs so people can watch in more comfort," said Ms. Miller. Video will be an important part of the Art Festival from now on.

PRIZES

The judges of the video portion of the Art Festival were San Francisco artists, Mary Ashley, and *Artweek* and *City* reporter, Thomas Kent. The prizes consisted of the $250 Louis Riskin Award and electronic editing time from an Oakland company, General Electronics.

One of the First Prize winners was Antfarm, a San Francisco art collective, for its half hour color tape, *CADILLAC RANCH*. Chip Lord, Hudson Marquez, Doug Michaels, and Curtis Schrier, known collectively as Antfarm, produced a film and video documentation of the burial of ten vintage Cadillacs on a ranch near Amarillo, Texas. "Of course we knocked the headlights out before we buried them," said Hudson.

The other First Prize winner was Willie Walker, also known as "Captain Video," for *THE BEST OF WILLIE WALKER*, described by the artist as "a tasteless garden variety show and friends." The two b&w tapes, one an hour and one a half-hour, consisted of various short entertainments and skits, connected by the host, "Captain Video." Slightly erotic and very funny, these "bits and takes" were consistently well-edited.

CALIFORNIA CABLE CONVENTION

by Roberto Esteves

In the surreal world of the Disneyland Convention Center in Anaheim, the California Community Television Association met alongside the Pearl Harbor Survivors Association, December 4 - 7, 1974. I consider myself a survivor, having listened to over one hundred speeches on the current status and future of cable television in California. To recapitulate some of the major issues:

Copyright

The convention kicked off with a concern for the new copyright law (S. 1361) which has received its share of attention from librarians. For the cable operator, whose industry economically relies upon the retransmission of broadcast programming, the situation is even more sensitive. Most operators expressed an aversion to paying copyright fees to the networks for programming. Their position is understandable in the light of the March 1974 decision of the Supreme Court which stated that, based upon the 1909 Copyright Act, cable systems were not liable for copyright.

However, the fact that neither the 1909 nor the 1934 Communications Acts even mentions cable communications demonstrates the need for more modern legislation. Industry leaders now acknowledge the free ride is over, and for cable to expand and gain access to top quality programming, some copyright fees must be paid.

Re-regulation

Although the copyright issue consumed much time, the greatest concern of the industry was the planned "re-regulation" by the Federal Communications Commission (FCC). Although last year Clay Whitehead and the Office of Telecommunications Policy recommended "de-regulation" of cable and a governmental laissez-faire policy to stimulate the growth of cable, the FCC has embarked upon a program of regulatory change rather than elimination. In any case, *there will be many changes in the 1972 FCC rules governing cable communications.* Two FCC task forces have been established; one is the 1977 Task Force, the other the Re-regulation Task Force.

From indications of the speakers including David Kinley, Chief of the FCC Cable Bureau, there will be a significant relaxation in the requirements for cable systems, especially in the areas of "re-build" specifications. This means that in all likelihood there will not be a mandatory twenty-channel minimum requirement for cable systems by 1977. Nor does it appear that cable systems will be required to match broadcast signals with a like number of non-broadcast channels. The access channels requirement will also be getting close scrutiny by the FCC. One industry spokesman, Mr. Aaron of Comcast Corporation, articulated a general industry attitude (which may be picked up by the FCC) that only one access channel should be made available immediately and the others only when the previously designated channel has been significantly programmed.

Mr. Quello of the FCC stated that the FCC would survey the current use of the access channels to see if all are practical. I cannot over-emphasize the need for people involved with access programming to contact the FCC and give them information they might not obtain from the cable systems.

Local Origination

To illustrate the new mood of FCC cable regulation, Mr. Kinley announced the suspension of the Local Origination requirement. In 1969, the FCC demanded that any cable system having more than 3,500 subscribers should provide significant locally-originated programming over a channel designated for such a purpose. This "local o" is not to be confused with the public "access" chan-

nels that were specified in the 1972 FCC rules. After several years of litigation, the courts supported the FCC's right to enforce the local origination requirement. The FCC, however, never actually enforced this requirement. Now the regulation has been taken off the books entirely. The FCC does continue to require that cable systems provide minimal production equipment for local orgination programming "at reasonable rates."

Pay TV

Tight money, unreasonable re-building requirements, and consumer indifference has slowed the growth rate of cable television predicted in the early '70s. Yet pay tv continues to move forward, and most cable operators see pay tv as the economic messiah for their industry. One of the most successful of the approximately 9 pay systems (128,170 subscribers) now in operation nationwide is Channel Z in Los Angeles (Theta Cable). Recent motion pictures are introduced weekly and all are available for family viewing on a "scrambled" channel at an established monthly rate.

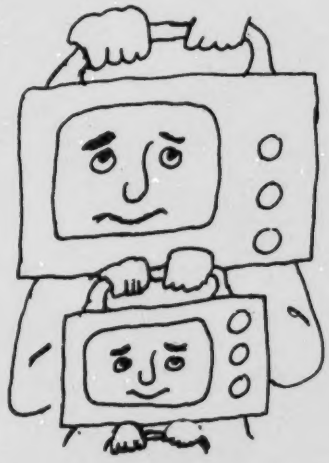
The other major pay tv system in California is Optical System's Channel 100 in San Diego, which, aside from sophisticated marketing, operates much like Channel Z. Although Viacom, a major California cable operator, has not yet entered the California market with its independently designed "Viacode" pay tv system, it is currently field testing the system in Suffolk, New York. Unlike the previously mentioned systems, Viacode is the only pay system developed by a cable system operator and charges by the event rather than levying an overall monthly charge.

California Cable

The Cablecasting committee of the CCTA reported several interesting developments in California. Situations have occurred in which independent producers have committed themselves to a series of sponsored programs, but have failed to meet their commitments. To avoid complaints of "short-changed" sponsors, the members of the committee suggested cable companies demand performance bonds from local program producers.

California legislators can now make cable tv reports in Sacramento. The CCTA supports a studio facility in Room 2173 of the State Capitol Building. Legislators are invited to make reports to their constituents via their local cable system. The Sacramento studio films the legislator on 8mm sound film which is sent to Mission Cable in San Diego for transfer to 1" videotape. Copies of the tape are then sent to the cable systems covering the legislative jurisdiction of the politician. Libraries interested in the details of this project (applicable to a local situation?), or possible acquisition contact Mr. Walter Kaitz, California Community Television Assn., PO Box 2307, Castro Valley, Ca. 94546.

Cablecasters agreed that sharing standardized programming was a difficult feat, not because of the inefficienty of "bicycling" (physical tape delivery systems) but due to the variations among California communities. For example a Country and Western music program, while popular in some areas of California, "bellied up" in San Francisco. On the other hand, San Francisco's popular gay television program "Coming Out," surprised some cablecasters who stated programming for homosexuals would be "impossible for my area."



BOOK REVIEWS

THE ACCESS WORKBOOK, edited by Jacqueline Park. 1974. Alternate Media Center, New York University School of the Arts, 144 Bleeker St., NY 10012 $35.

The workbook comes in two volumes in looseleaf form. The first "Resources and Information" deals with establishing and running video access workshops; the second concentrates on equipment and production hints. Format and content of the workbooks are excellent. AMC has been working with access centers, community television and cable tv longer than almost everyone else, and these books are the result of a lot of practical experience. Very easy to read. Major criticisms: books are written as if the Sony portapak is the only piece of video equipment around; and don't believe the "State of the Art" chapter, 'cause new developments in technology since publication have already made this section quaint and obsolete. *cs*

ARTIST VIDEOTAPES, 1975 Catalogue from Electronic Arts Intermix, 84 Fifth Ave. N.Y., NY 10011 16pp. Free.

Video art emerges from the underground with the publication of this videotape catalog, the first composite listing of videotape pioneers. Forty-five video artists and groups and approximately one hundred sixty tapes form the core for Electronic Arts Intermix, the first major venture in distributing video art. All tapes will be sold in the 3/4" format. Outstanding video artists like Nam June Paik, TVTV, and National Experiments in Television can now be centrally located and purchased. For a sampling, order *The Intermix Screening Room*, a 20-minute composite videocassette flashing short scenes from forty representative tapes in the collection. The *Screening Room* tape is available for one-week loan for $4.00 (to cover handling and shipping charges). I stand up and applaud Henry Wise and the rest of his crew for the development of this needed catalog and distribution system. *re*

MAKING THE MEDIA REVOLUTION: A Handbook of Videotape Production, by Peter Weiner. 1974. Macmillan, NY. $8.95

Peter must not have much experience with video equipment. I found two major pieces of misinformation by page 19, and put the book away. A loser. *cs*

THE PRIME TIME SURVEY, by TVTV, P.O. Box 630, San Francisco, CA 94101. 1974. $5.00 Personal and Community, $10.00 Business and Institutional.

Michael Shamberg and friends, post-Raindance and post- *Radical Software*. TVTV is the group that pioneered the broadcast of 1/2" videotape (They brought us PBS specials on the 1972 Republican and Democratic Conventions, The Maharaj Ji, plus *Adland*.) A very good book, full of valuable production information dealing with low-cost color and 1/2" to 2" transfer processes. *cs*

TELE-VISIONS, quarterly newsletter, by Washington Community Video Center, P.O. Box 21068, Washington, D.C. 20009. $10.00 for 10 issues.

Ironically, Washington, D.C. has no cable system, but does have one of the most active video centers in the country. Taking advantage of its location and Washington contacts, the WCVC has been producing for two years one of the outstanding publications on video and cable developments. The name of the newsletter is *Community Video Reports*, and it cannot receive enough praise for its clear interpretations of complicated regulations, helpful articles on the comparison and use of video hardware, and fast-paced coverage of national developments in community video...all done in excellent style. However, in February the *CVR* will metamorphosize into *Tele-Visions*. If this quarterly is produced with the same quality of CVR, it would be a bargain at twice the price. *re*

■ ■ ■

A FORM OF EVALUATION

The following form has been designed by the CVRP for evaluation of the technical and programming quality of videotapes submitted to the project for preview. A formula for pricing tapes based upon this form has also been devised and will be reported upon in the next issue of the *CVRP Patch Panel*.

* - means that the title or subject is in the CVRP collection.

TITLE - as it appears on tape or as suggested by producer.

PRODUCER - individual or group producing the tape.

PRICE - determined by pricing formula. Since pricing will be based partly on expected usage for CVRP programming, suggested prices will be given for tapes purchased by CVRP.

TIME - length of production.

COLOR/BW - self-explanatory.

ORIGINAL FORMAT - format in which program was shot. (The larger the original format, the better the quality.)

PRODUCTION DATE - year in which tape was made.

TECHNICAL QUALITY -
Low 1____10 High
Audio Visual Average
Evaluation includes technical quality of audio and video, as well as comparative sophistication of a-v techniques.

AUTHORIZED USES - Non-Commercial Cablecasting Rights

INTEREST LEVEL - general audience and/or specialized groups, age level (if not adult).

SUBJECT AREA - broad categories of reference.

TITLE:
PRODUCER:
TIME:____COLOR:____B/W____ORIGINAL FORMAT:_____PRODUCTION DATE:_____
TECHNICAL QUALITY: LOW 1 ---- 10 HIGH AUDIO VISUAL AVERAGE
AUTHORIZED USES: INTEREST LEVEL: SUBJECT AREA:
PURPOSE:
SUGGESTED LIBRARY PROGRAMMING:
REVIEW:
DATE RECEIVED_____DATE REVIEWED_____DATE PURCHASED_____
FORMAT:
CVRP COPY: PRODUCER'S COPY:

PURPOSE - intent of video artist in making tape.

SUGGESTED LIBRARY PROGRAMMING - ways in which tape could be used, including correlated materials where applicable.

REVIEW - brief summary of content, plus evaluation of success of purpose and recommendation.

VIDEOTAPE REVIEWS

1. USE OF LAND*

PRODUCER: Craig Schiller, 1901 Vallejo, San Francisco, CA 94123 415-929-8127
30 mins B&W 1/2" 1973 TECHNICAL QUALITY: 9 $95.00
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: General Audiences and/or Special Groups
SUBJECT AREA: Conservation and Land Use Planning
PURPOSE: To show the need for careful and thorough planning in the appropriation and use of land.
SUGGESTED LIBRARY PROGRAMMING: General audience program on conservation. Special-groups program using speaker or book talk in addition to tape.
REVIEW: William Reilly, the President of the Conservation Foundation, hosts this information tape on land use planning. Segments of speeches given at a land use conference at Smithsonian Institution are intercut with shots of the areas involved. Interviews with concerned citizens and members of the task force on urban growth are also shown. Socially open and environmentally sound communities are the goals of the task force, and the legislation and controls necessary to achieve this end are discussed. The tape includes still photos and graphics and is beautifully edited.

It can be used to interest general audiences in the subject of Conservation, and as an integral part of a total program for special interest factions.

2. BITS AND PIECES*

PRODUCER: Joel W. Hermann, c/o B. Miller, 1531 California St., San Francisco, CA (415-673-6924)
10 mins B&W 1/2" 1973 TECHNICAL QUALITY: 8 $45.00
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: Specialized Groups
SUBJECT AREA: Video Art
PURPOSE: To see the world around us from a different visual viewpoint.
SUGGESTED LIBRARY PROGRAMMING: Introduction to Video Art and/or Entertainment
REVIEW: A potpourri of objects and people merge to form a visual whole which stretches the imagination. Tools on a rack, a woman covered by bits of paper in a shower, close-up of insects, and tv monitors at a space center are among the things seen in a new light. This tape has value both for its entertainment qualities and as video art.

3. THE WRECK OF THE JUNO*

Producer: Dick Dillman, 32 States St., San Francisco, CA. 94114 (415-557-3843)
6 mins B&W 1/2" 1974 TECHNICAL QUALITY 7-1/2 $35.00
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: Specialized Groups
SUBJECT AREA: California
PURPOSE: To document the effort to salvage a sailboat beached in San Mateo.
SUGGESTED LIBRARY PROGRAMMING: Groups interested in local California experiences-Sailing enthusiasts - as a filler in longer program on sailing.
REVIEW: This documentary brings an almost poetic quality to its depiction of an actual incident in the San Mateo area. After a sailing tragedy in which two lives were lost, the boat was beached and a salvage attempt started. This too, ended in disaster, and this tape chronicles briefly the incident. For specialized groups who have an interest in California and sailing.

NEXT MONTH

- How to Prepare Your Basic Equipment and Operating Expenses Budget
- Our Equipment
- Expanded Videotape Reviews
- Report on the San Jose video project

....and other exciting adventures in the California videosphere.

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